

Draft Thesis (30-4-15)  
**Content of Socialization**  
by Mihail Bakalov

A thesis submitted to: the Department of Media Design and Communication  
Piet Zwart Institute Willem de Kooning Academy  
In partial fulfillment of the requirements for the degree  
Master Design (Mdes).

Adviser: Steve Rushton  
Second Reader: Simon Pummel

TABLE OF CONTENT

1. Introduction	p2
2. User, reflection and identification	p3
3. Narration through content	p9
4. Conclusion	p17
5. Bibliography	p17

## **CHAPTER 1**

### **INTRODUCTION**

This research examines the socialization through user generated content on social networks. It gives particular emphasize on the effect of this content onto the user profile. My work is based on often very visible but neglected elements from daily actions on on-line social platforms. It uses the digital objects of socialization but varies in the further processing of it such as transferring them into physical reality to test their function, or isolate them and create a new habitat. My interests fall on how social networks are a combination of several fields such as communication, self-promotion and digital dairy. More particularly how information from all these field mixes, how content from one field can effect and present the others. My experiments presented in this thesis are about the mixture of the content thourgh which users socialize.

## CHAPTER 2

### USER, REFLECTION AND IDENTIFICATION

This thesis will elaborate on my methods and the development of my recent work, and support it with case studies of previous projects. In my work, I develop a series of works using various media such as physical printed material, interactive video projections and interfaces for on-line platforms. These works are connected by the topic of the network and the manner in which I work with various material using coding (reworking and existing interface, for instance) and photography (images I have generated myself and 'found' images which pre-exist on-line). In my previous photographic experiments, I have dealt with similar subjects, mostly through observation and isolation of hidden or neglected elements of mundane objects and situations. My work offers an alternative view on a topic within an abstract visual representation, creating a blend between the visible and hidden through my subjective view. Gradually my interest shifted from finding these situations and using photography as a way to document them, to create tangible works that exist as extensions and interpreters to their environment.

#### **\*2.1 Who knows, left or right?**

Such an example is the project “Who knows, left or right?”. One of my first attempts dealing with on-line social spaces started within the field of copyright infringement. “Who knows, left or right?” in collaboration with Lidia Pereira focused on YouTube and the obstacles a user encounters when uploading a video connected to copyright violations. While social networks such as YouTube open up space for content to be uploaded by users, it leaves many content related questions aside, as a second thought. Questions that are obvious, but not well represented or miss presented. Such as enquiries about the authorship of the audio and video content, the familiarity of the user with the copyright related to the used material. In the relation to using found material what is the user familiar with its copyrights and how it should be treated. The questions that are stated in the maze are similar to the ones stated in the Youtube upload form, but are broken down into simpler and easier to understand way. While our research was running we looked at what questions are triggered when uploading a video on the platform, what information is the platform giving and how it deals with copyright problems of user generated content. These are some of the things we found as questions around this topic: Which types of work are subject to copyright? Can a copyright-protected work be used without infringement? Can YouTube determine copyright ownership? What is the difference between copyright and privacy?

In this project, we create a maze where the participant begins by uploading a video on YouTube. Afterwards progresses through a maze by answering a series of questions. The project can be seen as a questionnaire in the form of a labyrinth. At every fork in the path, participant is asked a question which determines his further route. The questions participants are asked are overlooked on YouTube. At every fork in the path of the maze, the participant is asked a question about the content of the video. The encountered questions are assign towards audio and visual layers of the uploaded material such as whether the uploaded clip has music and if that music is created by the uploader. Another question would state if the user is using not his own material, is he aware of the copyrights on that material. Every answer is a decision which path to take next. There are eight exits of the maze in total. They represent categories to which the participant falls into due to his answers during the journey to upload. Each one presents the level of knowledge, consciousness and usage of person's uploaded material. The exits of the maze are laid out in a structure starting from a total awareness and adherence of the rules on YouTube to a total ignorance and non-compliance of them.

## **\*2.2 ON-LINE CONSTRUCTED SELF**

During my first initiative to experiment with online social networks, I focused on the content through which people socialize. My research into the construction of the on-line self continued as I started exploring selfies as part of users on-line profile, which are part of the visual identity one creates in social networks. Afterwards my research connected all the elements that take an active part in peoples' on-line selves, what influence is applied to them and how they present the users. More particularly how the content that we socialize with is a reflection of the self, where the user is motivated to publish them as it helps keeping the coherence and stability of the social I. The users identity formed and altered by on-line social networks creates an extension of the self. This extension is separated from the real self, presenting an amplification of the real individual and separating from him, forming it's own new look, situated on-line presenting it self and available to anyone who wants to see it. As a part of my research I started working on an experiment called "Get rid of your self".

### **project: Get rid of your self**

Continuing my research on the on-line identity on network media platforms and particularly socializing through content, I created the piece "Get rid of your self". This project focused on on-line social networks and the content such as posts featuring links used to socialize as a main subject. With more experiments in the

field I also merged my focus from previous researches with on-line identity. The piece is a script installed into the browser(Chrome and Firefox) which has an interface of a search engine for Facebook profiles. Its main idea is to find a person, with the same posts as you. The result of the search engine is a list starting with the profiles that mostly resemble your own. The project's aim is to show the effect of forwarding links as a way of expression. The script works by analyzing your profile's wall and gathers all the links you have posted. Afterwards starts comparing it to other people's shared content. The result of the search is a list which on the top shows the profile with highest percentage of resemblance to your posts. This piece is a part of my exploration how forwarding links narrows down and equalizes peoples expressions. Focusing on how users post links without any actual opinion or statement, how equal people's expressions can become, or expressionless. The project looks at how from the abundance of opinions on-line, users just find a suitable already existing one, instead of writing it. For this work I found inspiration in the first and second chapter of Geert Lovink's book "Networks without a cause" where he talks about the main causes of the eruption of the "forwarding society". He states that the two main elements are the abundance of information on-line reflecting different opinions and the social networks.

*"No body has enough patience to search through the rubbish result and sort out something useful. Instead we surf 'n' search for perfect serendipity with our eyes wide shut."*

*(Geert Lovink, p26)*

In similarities to on-line searching this illustrates how people proceed with linking which has become very close to likes. As people are just looking for something that fulfils their statement without any additional explanation, or very little. Normally the shared content is something preferred or fancied, so it doesn't engage in a constructive criticism.

*"If you do not agree with a statement, then you ignore it. You make a non-link. If a video is uncool, you do not recommend it. You skip boring pictures and do not listen to bad music."*

*(Geert Lovink, p14)*

Linking is more and more similar to liking in social networks. As soon as we find something interesting we start forwarding, blogging, twittering and linking to our latest discoveries and we leave the other behind. This is the way the self-referential mechanism works which avoids through self-statement and true dialogue. Social bookmarking changed the way people relate to sources.

*"The move from link to like as the dominant web currency symbolizes the shift in the attention economy from search-driven navigation to the self-referential or gated dwelling in social media."*

*(Geert Lovink, p27)*

In the process of socialization and communication through on-line social networks personal arguments become rare. because of the 'like' function which is more easier

and requires less effort. Likeing combines sharing and expressing a positive opinion on the content. Likeing a post expresses endorsement to the publication it self, not necessarily expressing a positive position towards the content. It shows an attitude towards the post. The like involves having an opinion on the publication, but presents an unified comment on the post. It expresses a connection to the post, but has no authentic personality in the expression towards it. Instead of providing people ways to express better it traps people's expression. The social thumb-like ends up serving for another cause, creating a rating value for the content. This symbolizes the shift in the attention economy on-line, everything moves in fast pace and in order to keep up people play the easiest move they can. This type of economy constructs on the notion of 'attention' which is mobilized as an economic category within theories of the Internet, framed in terms of neoclassical or mainstream economics theory.

*"Economic value is derivative with relation to social, cultural and aesthetic values, which are the product of social cooperation or cooperation between brains."*

(Tiziana Terranova, p10)

This economy uses different measurements from classical models such as 'clicks', 'downloads', 'likes', 'views', 'followers', and 'sharings' of digital objects. The socialization is the economic drive, users interaction is the material feeding it. The user stands in the centre of this system, where he outsources his self providing his interests and fascinations. The user participation is triggered by the socialization but to it is attached measurement and everything that is uploaded adds to the flow of communication where it is being evaluated, spread and commented. The fast pace that the users create with the produced flood of information creates scarcity in people's attention. There is always something to catch up to everything that is going on or being posted. The wealth of information creates poverty that in its turn produces the conditions for a new market to emerge. The fast tempo of this economy provokes attitude which avoids true dialogue, there is no personality without authentic expression. The effect of the realtimenes of the web described by Geert Lovin:

*"Real-time signifies a fundamental shift from the static archive toward "flow" and the "river. " Who responds to yesterday's references? Time speeds up and we abandon history. "*

(Geert Lovink p20)

Users find meaning in the chaotic momentary likes, leaving short messages, the design of the network media platforms is providing less space for personal reflection

because they were not designed to facilitate debates with its thousands of contributors. The effect of the attention economy reflects in other ways of voicing our thoughts, we strive for the fastest but less detailed statements. The abundance of information actually shrinks people's articulation and the alienation in social networks trigger the search for the fastest responses to the overwhelming information. This has spread as a methodology into the forms of expression which in return have become more and more referential.

In the project 'Get Rid of Yourself' users can check their ways of expression, after a user allows the script to process his data, the result of the search script displays a list of other users to who resembles mostly. If a person is more independent in his/her expressions, then less resemblance in other people's profiles will be found. The project has two sides, first can be seen as a critical stand on the decay on people's way of expression, presenting the ambivalent effects of the platform. It could also be a new way to find people who have similar likes and interests to you and could lead to possible friendships. The mixture of the fields in social networks resolves into the ambivalence of the presentation of a person's identity through his profile.

### **\*2.3 Youloop**

In the project I took an exploration in on-line social networks and user generated content. In this social experiment I built a local social platform focusing on footage recorded by participants inside the exhibition space. The project consists of a website and two projections on the walls of the space. Through the website were done recordings of videos and uploaded to the platform. The two projections with size about two by three meters standing one next to another. They were presenting the videos uploaded to the platform. This experiment involved also a commercial element for exploring the motivation of participants. When people recorded videos with their smart phones and uploaded them to the local platform they lose their copyrights over the footage. After the upload the person is presented with two options. The first is to donate it for free to an open public on-line station providing download to anyone for free. The second is a platform where people receive monetary reward for their videos. One projection was presenting the videos for which it was paid and an other the rest.

The work creates a social network in the exhibition space that acts as an interpreter of the space. It uses video recordings as the only content that can provide enough information for a story, the most popular and relied to document/represent reality. Used in this case as representation of the space and the experience of the people. The project also explores the participants motivation, presenting them with two choices of communication or monetary reward. People recorded some of the events that

happened during the exhibition but also created their own performances. Two categories of footage could be distinguished on the platform: one involving documentation of the events happening and another of self-performing actions from the participants. For me what stayed interesting in this project was curating this network media and observing the behavior of the participants. This social experimentation helped me identify a number of key research interests. Playing around with motivation showed me how to trigger interest in people and lead them to a specific path; it also made me realize I would like to see how the content created from users as an act of socialization and a form of expression.

#### **\*2.4 Social circle quartet**

After working on smaller projects and experimenting with different approaches, my interest toward on-line social design grew further. It resulted in the project “Social circle quartet”. For this piece I used the method I described earlier, where I take the factors from the environment and use them as a foundation. In this project I looked at how quantified information, describes the user's profile on network social media and used it as a basis for the piece. The work resulted in a quartet card game, made from Facebook profiles. Each card contained a profile picture and general statistic about this profile, such as number of friends, likes, posts and the date of joining the social network. I used the profiles of fellow students to create the cards for the game. Creating a game from users profiles focused on the competitive side of social networks, isolated that aspect and amplified it. The materialized into paper as a game emphasizes the satirical element of the quantification on social networks. It brings classifications from the network social media into real life, where their meaning is challenged. A reason to create a physical object is the transient nature of the information transmitted. The game is still the same, it just uses different content, with which it declares the power that the numbers hold on social networks.

This project succeeded in exposing the function of measurement in networked media. Viewing a person's profile represented by the quantification of the material linked to the user, which becomes descriptive of the person's identity. The aim is to display how the rules configured into the virtual become odd and inapplicable when transferred into reality. How the on-line factors of identity characteristics do not fit into the physical world and how different the functions of self-categorization and socialization on and off line are. Applying the quantified identity on social networks with an element of gamification to make a juxtaposition by placing it into reality. The selected profiles which were printed on the cards were from all the current students in the Media Design & Communication program at Piet Zwart Institute. The game was played by a smaller group of the same students from which the source profile content was taken from. The players being familiar with all the profiles and knowing the people depicted on the cards compared the virtual and real and the differences in the characterization and quantification of identity popped up. Combining both realities



into one medium created an emphasis on the image people create on network social media and the effects of the content we publish on the platform.

## CHAPTER 3

### CURRENT RESEARCH

With my current research I am again focusing on the content people use to express themselves in on-line network media. It started from a simple observation on the everyday posts that people make reflecting their current status or doings.

We live in an experience economy where economic value is being created through experiences. Nowadays businesses must orchestrate memorable events for their customers, and that memory itself becomes the product — the "experience". As a basis for my research I am taking the idea of nowadays experience based society applied in on line social networks.

*“An experience occurs when a company intentionally uses services as the stage, and goods as props, to engage individual customers in a way that creates a memorable event.”* (Pine & Gilmore, *The experience economy*, 1998, p3)

The authors present the main concept and make an overview how modern society has passed from goods-based business, the emergence of a brands driven market. Charging for distinctive tangible things, afterwards to service businesses, changing for the activities a person performs. Followed by the experience business which charges for the feeling customers get by engaging in it. To illustrate this let's say that in the service economy a person can order or buy a product for example a birthday cake which cost 10 times more than the packaged ingredients. In the progression of economic value we don't make the cake, we don't even throw the party, instead we spend more money and outsource the entire event to a company that does it for us. They present the idea underpinning customer experience management where businesses must orchestrate memorable events for their customers, and that memory itself becomes the product. I see this nowadays happening on social networks. What Facebook has given to people is the space to share statuses and actions where the user generated content is given value and importance. In particular to sharing mundane moments and doings, social networks bring meaning to banality, highlighting the content and make them into memorable events. Social networks construct memory for users. Posting a statement on these platforms, allows users to get in touch with other people, allows their content to be forwarded, to get a bigger reach out of the author's social circle.

The on-line marketing within networked social media brings the user as a centre and user generated material is feeding the system.

### **\*3.1 Digital avatar**

From the begging of my graduation project research I was interested in on-line social networks and the content that is used for socialization between users.

In network social media experience economy works through socializing and elevating the content to become memory and provide experience, in turn the design of the platform has the influence to shape us – also to provide other the power to shape us, which is done by the socializing material. The posts and pictures through which users socialize becomes part of the identity, users inhibiting other users by interacting with each other.

The space the platform offers and the experiences we create there through the user generated content effects us and effects others. It constructs our digital self and we construct also other through engaging with them.

On the way of the research for my graduation project I tried clearing out my fascinations and creating projects around them. At the beginning of my exploration I took a look at how users create content on on-line social networks, which components of these platforms are mostly used and tried to experiment in this field. How the user creates an on-line personality, transformed from the design of the social platform and established modes of behaviour.

*“We constantly login, create profiles, and post status updates to present our Self. We use the free web but it has its own take back on us. “*

*“The cyber-prophets were wrong: there is no evidence that the world is becoming more virtual. Rather the virtual is becoming more real; it wants to penetrate and map out our real lives and social relationships.”* (Geert Lovink - Networks Without a Cause, p22)

The virtual has become more and more part of our lives and we are effected by its use. By proving us with a template through which to socialize, social networks dictate the manners through which we interact. Users try to keep up with the fast pace and information overload. Through social platforms people communicate, share content and create experiences, events from reality are brought to these digital networks. In users strive to outsource their lives to the online we also try to bring the virtual functions and tools to the offline. Users by recreating their social relationship from reality into online platforms, they expand them, they become the leading way of interaction and people start to function in physical reality through online social media. The design of the platform has transformed the interaction with people, how

we present our selves and communicate to others. In some sense the virtual by becoming more real it overtakes reality. By letting users extended their experiences through socialization the digital social platforms. This is done through the factors of content amplification and the ability to create memories.

My research focused on exploring the influence network social media of other people upon the self and how they contribute into our on-line profile (as building identity). How people in your social circle in on-line environment are able to add content and link materials to your profile, with which expanding it, altering and restructuring it. In Facebook users are able associate content with other people. For example to write on another user's wall, tag users on photos. It provides a template of interaction which allows in many ways to inhibit other users from your social circle. And also the other way around. My Focus is on the aspect of the internet personalities as comprised of external elements. Exploring and interpreting the proverb "Who you surround yourself with, the same you become" in online social platforms. With time I noticed an interesting coincidence in people's profile on social networks and conducted my own research on Facebook. It focused on the usage of the wall for posting content. Which people post, how often and more specifically what is the ration of other people's posts and the owner of the wall. The result was more than 75% of users in my social circle had 1 to 5 ration more posts published not by the owner of the wall. Afterwards I looked up overall usage statistics of Facebook conducted by researchers such as Pewinternet, which show that it's more common for users to have posts on their wall from other people, rather than their own posts. Tagging other users makes conversation easy and makes sharing more likely. The functions of the network have rules that are centred around socialization, through which an affect of alienation is committed. The template that social networks provide for interaction and communication, predetermines the ways of acting, thus commit us to obey the given lay out.

Part of the statistic show normally people have one out of four post on their wall made by them and the others added from their social circle. That makes this social platform more organized on the reflection of others and the contribution of external elements.

This project consists of creating a platform mimicking Facebook. It would be similar to a Facebook analysis application where you get certain emphasis on a type of content. Focusing on the data such as posts, tags, likes and comments linked from the social circle of a user to him. Copying that information to the new platform and constructing a profile from this second-hand data. Taking data from Facebook and putting it in a similar interface like a page with a vertical scroll were the information is tiled up, one above the other. This platform would also consist of a digital avatar, a mesh object having implemented inside visually all the data from a person's profile as the texture of this 3D shaped avatar. This mesh consists of all the secondhand data

displayed as its skin, which circulates around the sides of the object. The structure of the shape would depend on the amounts of specific type of content, each part of the mesh corresponding to a different type of data. If a person wants to create a profile on the new platform all he has to do is become friends on Facebook with the installation's profile. In that way the on-line application software of the installation would have access to your data and would copy it to the new platform. The copied information would consist of tagged and posted content, likes and comments from the social circle of the person's. For this project I considered a possible installation, which would consist of a dual projection on the walls of the space and a touch screen controller, for example a tablet. One projection would display the digital avatar, the other will visualize the data that is being added to the person's profile, displaying the new platform interface of the person's wall showing the last five added items. The tablet would be for interacting with the avatar. A participant would be able to transform, pull and stretch the shape . This transformation of the shape would generate data in the place of alteration. It would send posts, links, pictures with tags and comments from the profile of the installation to the person's profile. The avatar would be fed with data and will grow bigger. This data would be sent to the person's profile on the new platform. When entering the exhibition space, a viewer would be presented with the dual screen projection and a tablet. The touch screen surface of the tablet is provided as a controller for allowing a participant to interact with the digital visualization. One can either start interacting with the current profile or choose another one. Both projections would be updated in real-time when interaction is present. I am doing this project to explore how our on-line identity is comprised out of external elements. By presenting the isolated data which is showing the influence of others upon a person and focusing on how easy is the modification a person's profile done over his social circle.

I left this project aside because there were too many levels of complication, which raised questions the work was not able to answer, or take a position on them.

### **3.2Current graduation work:**

#### **/PLATFORM/**

Following my interest in the content amplified by the experience economy on on-line social media I centred around a more simpler idea, focusing on a specific type of user generated content.

The material of focus is about everyday actions and mundane topics such as tweets about the weather . It usually overlaps it self in meaning and users often repeat them

selves with it, but it has small differences which I want to bring out.

The variations in the repetitive meaning reveals emotions and characters behind the bland statements. By presenting them in a structure I want to highlight the small details reflecting the character of the people behind it. The project will create a fictional audio visual composition from the gathered tweets to present them with a different meaning.

The etymology of the word mundane comes from the Latin 'mundus' and means the world. Having this as an inspiration I want to take a look at mundane messages/talk/expressions on twitter from another point of view. For me the world is something interesting and exciting. Although the everyday actions have their repetition, they come with variations, which brings the richness and diversity in the everyday. Focusing on ordinary posts from twitter and seeing them as something that has fertile meaning and exploring opportunities to extract more from that content. By placing them one after another presents the sameness of the statement, while it points out the small differences in between.

In this project I want to use the gathered tweets as a basis for my script. My point features reevaluating the world, seeing shards of beauty and profundity in everydayness. There is another view towards these mundane objects which has their potential of another perception. The project's idea is to leave the initial meaning behind and bring another character of the content, another reading of it.

#### [Structuring the tweets]

The collected messages are arranged to form an emotionally charged composition. The tweets describe people sharing the same experience, or being influenced by the same mundane thing. These posts overlap themselves in content, but have individual differences. For example some of the messages consist of words but have different syntactical structure. The new arrangement reveals the authenticity in the expression, reflecting the variations in expression brought by the author behind the post. The content carries moments of life, which can reach out and be recognised by anyone and thus associated to. It carries emotion that becomes leading, leaving the initial boring meaning of the content secondary. The tweets are arranged in a rhythm focusing on the feeling they carry, which brings the new look to the content.

The new meaning of the tweets is a consequence of the arrangement of a text which I use as a basis for a script. The text has a repetitive structure which creates an alternative narration that does not focus on a traditional sequential story telling. Although the tweets used for the narration are very similar to each other, the

tediousness of the content is broken through the repetition.

I borrow existing content, written by others, and arrange it to create a fictional narrative. A narration that has more of a musical composition rather than following a meaningful resemblance of the content as normal story telling. The structure of the narrative morphed from time to time, for example at a point, rhyming was created as the same word appeared at the end of each tweet. The tweets are build to rhythm and repetition, becoming similar to the structure of a song composition.

By nature the tweets on mundane topics are quite straightforward and dry, but when being verbalized the content becomes something more. The emotion of the voice adds flavour and opens them up to be interpreted. Create a specific person behind them and gives them more distinguishment. The variety in articulation brings richness to the meaning and triggers the feeling in the simplicity of the text. This amplifies the content similar to the way content in the first place is boosted up by the social platform.

#### [Prototypes]

The next stage of my process was to create visuals to complete the composition built from the script of tweets. My focus from this point was to create a composition by synchronising the audio with images, so they would tell a story. The approach towards the visuals was to reflect the monologue aspect that the scraped messages have and to reflect their habitat -the networked social media.

This approach consisted of a script from tweets on topics that reflect the social platform and the type of users on it. I made a finer selection from the gathered content, the mundane themes selected were about 'going to work' and 'coming home from work'. By statistics, twitter in the past four years has being used generally by employed people who receive salary around average and above. My theme selection tries to capture the main twittering concerning the people on this network.

Here the composition of the messages was arranged to create fictional characters. Each one of them had a separate scene, but the topic was the same. The whole piece consists of several section which last around 5 min. Each section features verbalized tweets sequentially placed with pauses in between. The sound for each message was panned so it is heard from different directions. This was done to reflect on the multiple users from which it was built. The further transformation was synchronising it with visuals to accompany the rhythm that was created with the voices.

I filmed a tram/metro journey through a city. The shooting was done through a rear window framing the people waiting on the station. It was recorded in a high frame rate. The slow-mo presented another tempo to reality. Bringing more perception to everydayness, more detailed information about actions. The motion that the visuals create brings more liveness to the scene, the mundane here resembles into the constant flow, where the peoples' movement become similar to dancing. Most of the people filmed are separated from each other and don't interact with one another. They seem to be engaged with them selves, reflecting the monologue aspect of the tweets from the script. The filming took place during different parts of the day and merged them together through passages of time such as morning, noon and evening. The filmed platforms with their layout and the positioning of the people on them, reflects the designed element that has constructed flow and restriction, similar to the prescribed lay out of social network media. The sound illustrates the visuals, bringing another layer to them. The rhythm of the filmed material accompanies the rhythm of the spoken elements. To the piece was also added the slowed down sound, which was originally recorded during each scene. This constructed an ambient audio track from the environmental sound, where the prolonged sounds built up to the different perception of reality. The beginning and the end of the footage are stitched together seamlessly, resolving in to loop.

[the construction of the work in an exhibition]

During my experimentation for setting up this piece in an exhibition space I found that the most suitable way was to create a dark space with one screen projection and surround sound. The proposed space immerses the viewer into the installation so he/she can experience the audio-visual composition.

## CHAPTER 4

### CONCLUSION

With the works presented in this thesis I was engaged with the user generated content from on-line social platforms. They all grew out of the fascination with the phenomenon of on-line socialization. It seems that it is essential to my work, to offer people a different way of looking at users' posts and digital objects from socialization, perhaps in doing so to raise awareness of the effects on communication and identity that online social networks hold. The particular effects of the web are part of the design of the networks and their functions. Some correspond to how users are motivated to socialize because of the overload and abundance of information, but also because of the stress that the realtimeness of the web opposes on a user. Through this thesis I have tried to base myself more firmly in the discourses surrounding the different types of effects social networks have and to understand them better. As all the works presented in the thesis derive from the digital objects of online user interaction , one can see my progression on the theme and my methodology of working with it. My methods develop through analysis of the components to taking them and reconstructing their meaning.

In my works, so far, I have focused on the paradoxes of communication through network media, the intimidating force that is oriented towards functionality has its side effects. Or in other words the ambiguities of the empowering technology and alienation. The space created by social networks maps out users social and individual power relations, out sourcing them selves to a new habitat which has its own rules and regulations. This is the field which has being most fascination to me , because of all the ambiguities that occur there.



## CHAPTER 5

### BIBLIOGRAPHY

Guy Debord	Theory of the Dérive, 1958
Vilem Fluser	Towards a philosophy of photography, 1990
Geert Lovink	Networks without a cause, 2012
Tiziana Terranova	Attention economy, 2010
Pine & Gilmore	The Experience Economy, 1998
Facebook statistics	<a href="http://www.pewinternet.org">www.pewinternet.org</a>